



HERMANN BERENS

1826–1880

Zwei Idyllen

för piano

Two Idylles

for piano

Opus 93

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1083–1084/Edition nos 1083–1084
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-249-5

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Das Begräbniss der Rose.

Maiglöcklein tönent leise
Mit fernhin säuselndem Hall
In seltsam schauriger Weise
Durch Trauerglockenklang.

„Lasst uns die schöne Hülle
Begraben tief in's Moos!“
Da liegt sie kühl und stille
Von Glanz und Düften los.

F. von Sallet.

In ruhigem, aber nicht schleppenden Zeitmass, durchweg zart und
innig vorzutragen.

Herm. Berens, Op. 93. N^o 1.

PIANO.

The first system of the piano score is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, featuring dynamics of mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*). The melodic line in the right hand is more active, with slurs and grace notes, while the left hand maintains a steady accompaniment.

The third system includes the instruction *säuselnd.* (sussling) and *ppp* (pianissimo). It also includes the instruction *Red. Una corda.* (Reduction of the *una corda* pedal). The right hand has a complex melodic line with many grace notes and slurs, and the left hand has a more rhythmic accompaniment.

The fourth system continues the piece, featuring a *Red.* instruction. The melodic line in the right hand is highly decorative with many grace notes and slurs, and the left hand has a more rhythmic accompaniment.

First system of musical notation, Tre corde section. It consists of two staves (treble and bass clef). The music features a complex texture with many chords and moving lines. Dynamics include *mf* and *p*.

Second system of musical notation, Una corda section. It consists of two staves. The music is more delicate and features many chords. Dynamics include *pp* and *ppp*. The instruction "Una corda" is written above the staff. There are also some fingerings indicated (e.g., 3, 1, 2, 1, 3, 3).

Warm und ausdrucksvoll.

Third system of musical notation. It consists of two staves. The music features a complex texture with many chords and moving lines. Dynamics include *p*, *mf*, and *pp*. There are also some fingerings indicated (e.g., 2, 1, 2, 1, 3, 3).

Fourth system of musical notation. It consists of two staves. The music features a complex texture with many chords and moving lines. Dynamics include *f*, *p*, and *mf*. There are also some fingerings indicated (e.g., 2, 1, 2, 1, 3, 3).

Fifth system of musical notation. It consists of two staves. The music features a complex texture with many chords and moving lines. Dynamics include *p* and *pp*. There are also some fingerings indicated (e.g., 2, 1, 2, 1, 3, 3).

* Återställningstecken införd för ess1.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment. Dynamics include *mf* and *p*. A *Ped.* marking is present in the first measure, and an asterisk (*) is placed above the second measure.

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures. The bass clef staff has a harmonic accompaniment. Dynamics include *pp* and *Ped.*. An asterisk (*) is placed above the fifth measure.

Third system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures. The bass clef staff has a harmonic accompaniment. Dynamics include *Ped.*. An asterisk (*) is placed above the fifth measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment. Dynamics include *mf* and *p*.

First system of musical notation. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *p* *ped.* at the beginning, *mf* *ped.* in the middle, and *p* *ped.* towards the end. There are several asterisks (*) marking specific chords or passages.

Second system of musical notation. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. Dynamic markings include *f* (forte) in the middle, *ped.* (pedal) in the middle, and *mf* *ped.* (mezzo-forte) at the end. There are several asterisks (*) marking specific chords or passages.

Third system of musical notation. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. Dynamic markings include *p* *ped.* (piano) in the middle. There are several asterisks (*) marking specific chords or passages.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. Dynamic markings include *pp* (pianissimo) in the middle, *pp* at the bottom, and *ppp* (pianississimo) at the end. There are several asterisks (*) marking specific chords or passages.

pp
Ped. *

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs. The dynamic marking *pp* is placed above the first measure of the upper staff. Pedal markings (*Ped.*) with asterisks are placed below the lower staff at various points.

Una corda.

Ped. *

This system contains the third and fourth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures. Pedal markings (*Ped.*) with asterisks are placed below the lower staff. The lower staff includes some fingering numbers (1, 2, 3, 5).

Ped.

This system contains the fifth and sixth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures. A pedal marking (*Ped.*) is placed below the lower staff. The lower staff includes some fingering numbers (1, 2, 4).

Tre corde.

pp
Una corda.
ritard.

This system contains the seventh and eighth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music concludes with sustained chords. The dynamic marking *pp* is placed below the lower staff. The instruction *Tre corde.* is placed above the upper staff. The instruction *Una corda.* is placed above the lower staff, followed by *ritard.* below it. The lower staff includes some fingering numbers (1, 2, 5).

Grazien-Tänze.

Allegro non troppo.

Herm. Berens, Op. 93. N^o 2.

PIANO.

p *sempre Ped.*

mf

p

Una corda. *ppp*

Tre corde. *p*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. The dynamic marking *p* is placed above the first measure of the bass line. The instruction *Tre corde.* is written in the first measure of the treble staff.

Ped. *

The second system continues the piece. The upper staff features a melodic line with a long slur over the final two measures, which include a trill-like figure. The lower staff has a bass line with chords. A *Ped.* marking is placed below the bass line in the third measure, and an asterisk is placed at the end of the system.

p *

The third system shows more complex melodic lines in the upper staff, including triplets and fingerings (1, 2, 3, 4). The lower staff continues with a bass line. A *p* dynamic marking is present in the second measure, and an asterisk is at the end of the system.

p

The fourth system continues with intricate melodic patterns in the upper staff, including triplets and fingerings. The lower staff has a bass line with chords. A *p* dynamic marking is present in the second measure.

cresc. *fz* *p* *Ped.* *

The fifth system concludes the page. It features a variety of dynamics: *cresc.* in the first measure, *fz* in the second, *p* in the third, and *pp* in the fifth. A *Ped.* marking is in the fourth measure, and an asterisk is at the end. The upper staff includes a trill (*tr*) in the fifth measure.

Ped. *ppp* *Ped.*

ritardando

Un poco meno mosso.

p *stacc.* *cresc.* *stacc.* *stacc.* *f stacc.*

animé *pp* *calando* *ritardando*

a tempo *stacc.* *cresc.* *stacc.* *f*

animé *pp* *calando*

This system contains the first three measures of the piece. The right hand has a melodic line with slurs and fingerings (3, 4, 3). The left hand has a bass line with slurs and fingerings (4, 2, 1, 4, 7, 7).

Più lento.

pp *Wiegend*

This system contains measures 4-6. The tempo marking is **Più lento.** and the mood is *Wiegend*. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 1, b5, 5). The left hand has a bass line with slurs and fingerings (7, 7).

This system contains measures 7-9. The right hand has a melodic line with slurs and fingerings (1, 2, 1, 2, 1, 2, 5, 4, b3, 2, 1, 1, 2, 1, b5, 5). The left hand has a bass line with slurs and fingerings (7, 7).

This system contains measures 10-12. The right hand has a melodic line with slurs and fingerings (2, 5, 1, 2, 1, 2, 1, 2, 5, 4, 1, b2, 1, 4). The left hand has a bass line with slurs and fingerings (7, 7).

This system contains measures 13-15. The right hand has a melodic line with slurs and fingerings (1, 3, 1, 2, 5, 4, 1, b2, 1, 4, 1, 3, 1, 3). The left hand has a bass line with slurs and fingerings (7, 7).

Ped. *mf* *p* Ped.

ppp *p* *ppp*

p *ppp* Ped.

cresc. e stringendo

f riten. *p* *Una corda.* *pp* *Tre corde.*

* Återställningstecken infört för c3.

5 2 5 2 4 4 4 1 5 2

ff
resoluto e vivo

2 1

4 1 4 1 5 5 4

dim. rallent.

a tempo

p

cresc.

f

animé

pp

calando

pp

ritard.

a tempo

cresc.

f

pp

sempre dimin.

poco a poco rallentando *e morendo* *p*

Tempo I.

1 2 3 1 2 1 2

mf 1 2 1 2

p

Una corda. *ppp* *Tre corde.*

1 2 1 2

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The key signature has one flat, and the time signature is 3/4.

Second system of the piano score. It includes a *rit.* (ritardando) marking and two asterisks (*). The right hand has a long, sweeping melodic line with a trill-like figure at the end. The left hand continues with its accompaniment.

Third system of the piano score. The right hand features a triplet of eighth notes and a melodic line with slurs. The left hand has a simple accompaniment of quarter notes.

Fourth system of the piano score. The right hand has a melodic line with slurs and a triplet. The left hand continues with its accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings (2, 1, 2, 1). The left hand has a simple accompaniment. The marking *poco a poco cresc. e stringendo* is present.

Sixth system of the piano score. It features a *fz* (forzando) and *ff* (fortissimo) marking. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 1). The left hand has a simple accompaniment. The marking *1* is present at the end of the system.

pp
sempre pianissimo
ped. e legato

ped.

Una corda.
ped.

ped.
ped.
ped.

ped.

ppp
glissando

Hermann Berens

Berättelsen om Hermann Berens liv och verksamhet visar i det lilla vilken betydelse förbindelserna med tyskt musikliv under lång tid hade för musikodlingen i Sverige. Åtskilliga musiker rörde sig mellan länderna – och man kan till och med tänka sig att tyskan var ett fullt gångbart språk i Stockholms centrala musikkretsar.

Hermann Berens föddes 1826 i Hamburg. Han fick sin inledande musikutbildning av fadern Carl Berens, flöjtist och tonsättare, som fick sin huvudsakliga bärning som militär musikledare. Hermann Berens måste ha utvecklats till en skicklig pianist redan i unga år, eftersom han vid 19 års ålder gjorde vida turnéer med den italienska operasångerska Marietta Alboni.

Den ambulerande tillvaron som pianist bör ha fortsatt, även om källorna tigger. 23 år gammal kom han hur som helst till Stockholm med en pianokvintett med idel tyska medlemmar. Ensemblen gjorde ett begränsat antal framträdanden, innan den splittrades.

Hermann Berens anställdes ganska snart som musikalisk informator på Falkenå säteri, sydväst om Örebro. Där undervisade han familjens tre döttrar – den äldsta dottern, Mathilda, skulle bli hans hustru. Från informatorstjänsten i Falkenå var det inte långt till Örebro, där han 1849 fick tjänsten som regementets musikaliske ledare, således samma slags arbete som fadern hade. I Örebro deltog den unge pianisten och gode sångaren också livligt i stadens musikliv.

1860 flyttade Berens med sin familj till Stockholm, där han anlätades som kapellmästare vid Mindre teatern. Det uppdraget innebar också att förse uppsättningarna med musik. Han fick därutöver uppdraget att leda elevorkestern vid Musikaliska akademiens undervisningsverk, det som senare blev Musikkonservatoriet. Senare blev han lärare i komposition och instrument, utnämnd till professor 1868. 1863 blev han kapellmästare vid Dramatiska teatern.

Hermann Berens musikaliska produktion är både omfattande och varierad. En stor del av verken skrevs inför bestämda framförandetillfällen: kammarmusik inför salongskvällar, skådespelsmusik inför teaterpremiärer. Eftersom han fick många verk publicerade, kan man också tänka sig att förläggare beställde musik av Berens. Merparten av hans produktion skrevs därför med ivriga användare väntande utanför dörren.

Verken vittnar om en tekniskt kunnig upphovsman med goda insikter i tidens musikaliska språk. Fastän han levde större delen av sitt liv i Sverige, har hans musik knappast svensk eller nordisk färg, utan är i stället starkt anknyten till uppväxtens musikmiljöer. Hans förmåga att anpassa sina kompositioner efter den aktuella genren måste också nämnas som kännetecken.

Hermann Berens invaldes som ledamot i Kungl. Musikaliska akademien 1864. Han avled i Stockholm 1880.

Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

Förlagan är utgiven av Rob. Forberg, Leipzig, nr 1280 & 1281.

På omslaget står: "An Frau Jenny Sellholm in Stockholm / Zwei Idyllen / No 1. Das Begrabniss der Rose / No 2. Grazien-Tänze / für das Pianoforte / componirt von / Herm. Berens / Op. 93 / Leipzig, Rob. Forberg".

Tryckår: runt 1875.

Hermann Berens

The story of Hermann Berens' life and career amounts to a microcosm of the long-lasting importance of German connections for Swedish music. A fair number of musicians moved back and forth between the two countries, and German may actually have been a perfectly viable lingua franca with Stockholm's inner music circles.

Hermann Berens was born in Hamburg in 1826. He received his first music education at the hands of his father, Carl Berens, flautist and composer, who worked mainly as a military director of music. Hermann Berens must have developed into a skilful pianist in early years, because at the tender age of 19 he went on extensive concert tours with the Italian opera singer Marietta Alboni.

His ambulatory existence as a pianist probably continued, even though the sources tell us nothing about it. Be this as it may, at the age of 23 he arrived in Stockholm together with an all-German piano quintet which gave a limited number of performances before splitting up.

Hermann Berens was quite soon taken on as music tutor at Falkenå Säteri, a manorial estate to the southwest of Örebro, where he taught the three daughters of the family, the eldest of whom, Matilda, later became his wife. From the Falkenå tutorship it was but a short step to Örebro, where in 1849 he was appointed regimental director of music – following in his father's footsteps. The young pianist, who was also blessed with a good singing voice, played a very active part in the town's music-making.

In 1860 Berens and his family moved to Stockholm, where he was engaged as orchestral conductor at the theatre Mindre teatern. His duties included the writing of incidental music. In addition, he was given charge of the student orchestra at the educational institution of the Royal Swedish Academy of Music, later to become the Royal Conservatory of Music. He eventually became a composition and instrumental teacher, and in 1868 was made a professor. In 1863 he became principal conductor at the Royal Opera.

The music output of Hermann Berens is both copious and varied. Many of his compositions were occasional pieces: chamber music for salon soirées, incidental music for theatrical first nights. Given that many of his works were published, he may well have received commissions from music publishers. Most of his output, therefore, was written with keen users eagerly waiting at the door.

The compositions testify to a technically proficient author with a good insight into the musical language of his time. Even though most of his life was spent in Sweden, his music can hardly be ascribed a Swedish or Nordic tinge, but is instead closely tied to the musical environments of his formative years. His capacity for adapting his compositions to the relevant genre is another characteristic deserving of mention.

Hermann Berens was elected to membership of the Royal Swedish Academy of Music in 1864. He died in Stockholm in 1880.

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by Rob. Forberg, Leipzig, nos 1280 & 1281.

Text on the front page: "An Frau Jenny Sellholm in Stockholm / Zwei Idyllen / No 1. Das Begrabniss der Rose / No 2. Grazien-Tänze / für das Pianoforte / componirt von / Herm. Berens / Op. 93 / Leipzig, Rob. Forberg".

Year of publication: around 1875.